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ABSTRACT

This teacher guide and student community research guide unit are intended to help students learn to conduct research in their community and to communicate the results of that research to classmates and others. The unit, which can be used in conjunction with a video, helps students learn about community research, oral history, and folklore methodology, and how to use them in many school subjects across the curriculum. It focuses on the topic of the Mississippi Delta and provides short profiles of some of the Delta's tradition bearers. The teacher's guide is divided into: "Part 1. Introduction"; "Part 2. Tradition Bearers and the Community; Locating Community Members/Tradition Bearers; Preparation and Follow-Up Materials; Follow-Up Strategies; Presenting to the Class"; "Part 3. Project/Activity Ideas and Competencies They Address; Language Arts; Social Studies; Math and Science; Home Economics"; and "Part 4. Appendixes: References, Resources and Other Information." The student community research guide profiles the work of five community research students who wanted to know more about their communities than they could learn from a book. The guide is divided into: "Part 1. Introduction"; "Part 2. Community Research; Community Research? What's That?; Meet the Community Researchers; Curiosity (Who Are You and What Are You Curious About?; Matching a Topic to Your Curiosity; Matching Your Curiosity to a School Subject)"; "Part 3. Before You Interview; How To Find a Tradition Bearer; What Will You Ask? Equipment Check"; "Part 4. Interviewing Skills in Motion; Setting up the Interview; Ready, Set, Go! (Establishing Rapport; Setting the Stage; Questions and Answers; Other Interview Problems); Auxiliary Information; A Big Thank You"; "Part 5. What Do I Do with It Now?; To Log or To Transcribe?; Follow-up Questions and Further Research"; "Part 6. Bring on the Analytical Power!; A Word on Ethics in Collecting Ideas on Preserving Your Information (An Exhibition; A Performance or Demonstration; More Project Ideas; It's Fun To Do More Than One; What To Do with a Collection; Speaking of Your Teacher)"; and "Part 7. Appendices." (BT)

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Teacher Guide [and] Student Community Research Guide.

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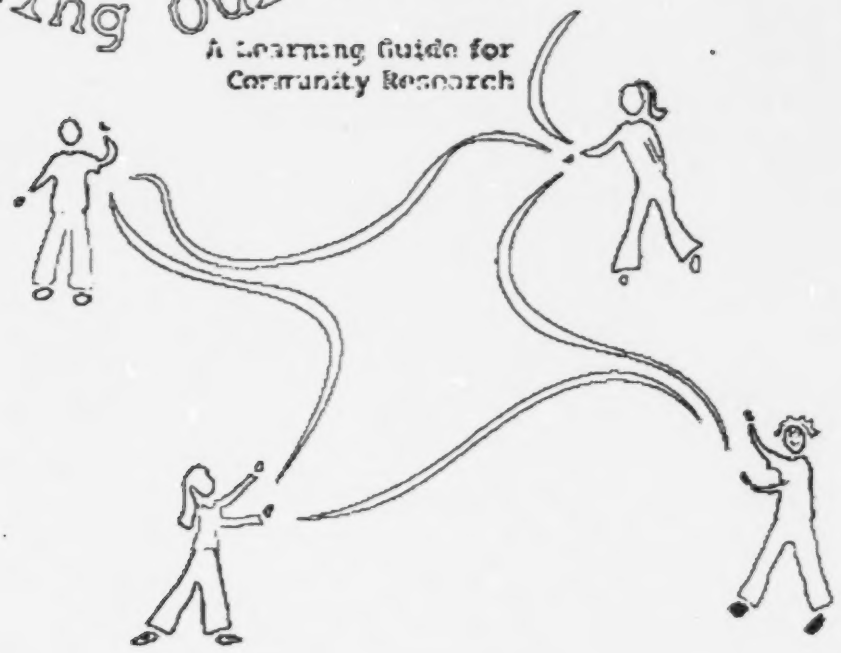
A Learning Guide for Community Research



Teacher Guide

SO033671

Smithsonian
Center for Folklife and Cultural Heritage

Discovering Our Delta is produced by the Smithsonian Institution Center for Folklife and Cultural Heritage with the support of the Phil Hardin Foundation, the Mississippi Arts Commission, and the Smithsonian Educational Outreach Fund. This project is a direct result of fieldwork conducted for the Mississippi Delta program at the 1997 Smithsonian Folklife Festival.

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Welcome to Discovering Our Delta: A Learning Guide for Community Research. The learning guide is a useful tool for teaching students how to conduct research in their community and to communicate the results of that research to their classmates and others. The materials are user friendly and oriented toward students.

These kits have been distributed to middle and high schools in Mississippi. Schools in other areas may order the whole kit from the Center for Folklife and Cultural Heritage using the information provided below:

Center for Folklife and Cultural Heritage
750 9th St. NW
Washington, DC 20560-0953

To order the kit, please contact Folkways Recordings at the above address, or order on-line at www.si.edu/folkways. You can call in orders as well: 1-800-410-9815 or fax 1-800-853-951

Discovering Our Delta

Teacher Guide

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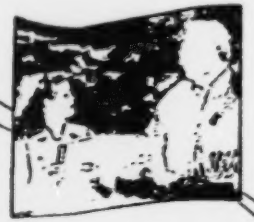
I. Introduction



This Teacher Guide is designed to accompany the video and Student Guide to *Discovering Our Delta: A Learning Guide for Community Research*. The video and guide help students learn about community research, oral history, and folklore methodology, and how to use them in many school subjects and across the curriculum. The overarching goals of this project are:

- To familiarize teachers and students with a method of learning that uses community resources and everyday knowledge to gain access to information on a variety of subjects
- To foster respect among students for the knowledge that older tradition bearers in the community possess
- To recognize that this method could be used for life-long learning within the community

Please familiarize yourself with the video and the Student Guide before using this Teacher Guide, since the material here will expand upon the student material but will not repeat it.

Some Terms to Know

Several terms used in the video and the Student Guide do bear repetition, with definitions for the educator:

Community research (or community-based research): Research done within a community defined by the student's family and ethnic background, neighborhood, and circumstance.

Since community is a very broad term that can have many meanings, we have deliberately left the term open-ended in our usage here. Students may live within the bounds of many overlapping communities, including their school, family, church, service organizations or clubs, peer groups, etc. Any and all of these communities can be tapped for information using the methods described in these materials.

Research in this context involves interviews, observations, and analysis of materials collected directly from community members. Students are also encouraged to conduct collaborative research in local libraries, archives, museums, and on the Internet.

Community resource: In addition to the tradition bearers that the students will interview, other sources of information in your community include the local and/or school libraries, historical society, museum(s), archives, and other repositories of information available in your town, county, or region. Some of these are listed in the resource section of this guide.

Folklore/folklife: The study of traditions passed down from person to person and generation to generation, over space and time, learned by observation and imitation. Examples of folklore include the telling of folk stories or legends, family cooking methods, fishing, woodcarving, quilting, playing or singing traditional music such as traditional fiddle tunes, lullabies, ballads.

Oral history: A process of collecting, usually by means of a tape-recorded interview, reminiscences, accounts, and interpretations of events from the recent past which are of historical significance.

Tradition bearer: A person who has traditional knowledge to share. For example, someone who learned to quilt or cook from a family member, someone who has been farming for many years, a good storyteller or singer of traditional hymns. See the video, and profiles of community members interviewed for this project contained in this guide, for other examples.

NOTE: There are many excellent resources available for more information and ideas on folklore, oral history, and education. Check the resource section at the end of this guide.

Using Community Research in Your Classroom and Across the Curriculum

The premise of these materials is that community-based research can be used in just about any class subject. Uses in social studies, language arts, home economics, music, and art may come to mind immediately, but applications in the sciences and math are also quite feasible. This guide will suggest ways that community-based research projects can fit into state curriculum competencies in a variety of subjects. You will, no doubt, think of other ways projects will fit into your classroom goals and objectives, and ways in which you can work with other teachers to suggest projects that span across your school's curriculum.

The video and Student Guide give students a blueprint for conducting research by interviewing community members. As an educator, you can help students with this work in the following ways:

- Locating appropriate community members (tradition bearers) to interview
- Providing equipment (tape recorders, still or video cameras) and time and guidance in using this equipment properly
- Guiding students in finding materials (books, articles, archival material, Internet connections) that will help prepare them for the interviews and provide follow-up information
- Helping with analysis of interview content and ideas for projects using the material

Let us take these one by one and suggest the most effective ways of helping.

Locating Community Members/ Tradition Bearers

The community members interviewed by the students in the video were, in many cases, familiar figures: neighbors, church members, teachers, even a grandfather. These people knew a great deal about subjects that the students found interesting: cooking, catfish farming, quilting, preaching, blues singing, Chinese culture. Finding out more about these individuals may give you a better idea of people in your own community whom it would be appropriate for your students to interview.

Rev. Marvin Keith Myles (interviewed by Steven Richardson) was born and raised in Friars Point and Clarksdale, Mississippi, in Coahoma County. Raised in a religious family, Rev. Myles was known as a fine gospel singer. As a young adult, he accepted the call to preach. He continues to sing throughout the Delta with his family group, the Myles Family. He currently pastors two churches: Friendship Missionary Baptist Church in Friars Point, and Liberty Missionary Baptist Church, Mississippi's oldest all-Black church, in Lyon.

Henrietta Taylor (interviewed by Sasha Lenoir) was born in 1924 on what is now the Delta Pine Plantation in Washington County. She and her family worked on the land for the plantation owners until work ran out. Mrs. Taylor's family worked other farm lands in the Greenville area. It was on the plantation and in Greenville that Mrs. Taylor learned to quilt from her mother. As a child, Mrs. Taylor was fascinated with the quilt-making process: piecing fabric to create bright designs and then stitching them together with cotton filler and a plain bottom lining. Mrs. Taylor continues to quilt today, enjoying the bright colors of the fabric and the satisfaction she gains from the joy of putting a quilt together and the peaceful feeling she has while she is at work. She has shared her traditional skills with her son, John, and other members of her family.

Turner Arant (interviewed by LaBeth Brown) was born and raised on his family's farm in Sunflower, Mississippi. In his earlier days, the Arant family raised cotton, rice, and soybeans.

In the 1960s, Mr. Arant became interested in catfish farming and is considered a pioneer in "aquaculture," continuing to raise rice, soybeans, and wheat. He is active in civic and church affairs, as well as his work in the catfish industry.

Sally Chow (interviewed by Laura Grace Tinsley) was born in Dublin, Mississippi, and raised in Clarksdale. Her grandfather came to the United States from China in the early 1900s, seeking economic opportunities. In Dublin and in Clarksdale, Mrs. Chow's family ran grocery stores. In addition to learning how to run a small business, Mrs. Chow learned to cook traditional Chinese foods from her mother. Today, Mrs. Chow teaches home economics at Oakhurst Junior High School in Clarksdale. She also plays the organ for her church.

Gilroy Chow, Sally Chow's husband (interviewed by Laura Grace Tinsley), was born and raised in upstate New York. An engineer, Mr. Chow worked at NASA on the Apollo project. It was Mr. and Mrs. Chow's love of home and family in Mississippi that made them decide to return to Clarksdale.

Eddie Cusic (interviewed by Ashley Harris) was born and raised in Leland, where as a child he listened to many of the blues musicians of the Delta. Starting with the one-string guitar, which consists of a string nailed to a door and played by sliding an object up and down the string with one hand and plucking the string with the other, Mr. Cusic later took up the six-string guitar. Although he stopped playing music for 25 years, he recently started again and is one of the few Delta blues guitar players still living in the Delta.

Lucinda Cusic (interviewed by Ashley Harris) was born and raised in Natchez, Mississippi. She learned to cook in the "down home" way by watching the women in her family cook. Her son, Dale, has learned to cook from her, and she is known for her sweet potato pie and collards with pig tails.

Preparation and Follow-up Materials

Helping Prepare Students for Interviews

Besides helping students find and use equipment, you can aid them in their interviewing process in a number of other ways:

- **Encouraging students to think about their own place in the community**
  The Student Guide contains an activity sheet called "Who Are You?" designed to help students think about their own lives and their interests. You may wish to assign this sheet to your students early in the project.

- **Helping find background information**
  No matter whom the students plan to interview, some general background on the topic of the interview is helpful. There are many good sources of information on popular forms of folk art such as quilting, blues music, and Southern cooking. Some topics might hold more of a challenge! In the resource section of this guide, there are ideas for information sources. Your school librarian, a community librarian, local historian, or other resource person in your area will undoubtedly have more ideas.

- **Modeling/practicing the interview process**
  It may be helpful to model the interview process by either doing your own taped interview of a tradition bearer you know, or inviting a tradition bearer to class and asking him or her questions in front of the class. If the latter is possible, students should be encouraged to ask their own questions as well. Alternatively, students could practice their technique by interviewing you, or each other, in class for practice.

- **Reviewing interview questions for content**
  Each student should formulate a set of questions as a guide for the interview. The Student Guide gives a sample of questions used by one of the interviewers in the video (see page 10–11). You might wish to review the students' lists of questions and make suggestions.

- **Encouraging involvement of parents or other elders in interview process**
  In the video, Laura Tinsley consults with her parents on ideas prior to her interview with the Chow family. LaBeth interviews her grandfather. Steven asks his father for information relating to his interview with Rev. Myles.

The interview provides students with a good opportunity to involve their parents, other relatives, or respected older people in their community in their education. You may wish to encourage this exchange by sending home a letter to parents or guardians, explaining how they can help students prepare for and carry out the interviews. A sample letter is offered in the appendices.

- **Use of forms included in Student Guide**
  The Student Guide includes a number of forms for use by students:

  Interview Report Form: Useful for collecting some standard information on each person interviewed and recording the "context" of the interview (explained further in the Student Guide).
  Release Form: Grants permission for the information in the interview to be used for educational purposes. It should be emphasized, however, that tradition bearers should be contacted before any information from interviews is used in a publication, edited videotape, or other project that will be seen by schoolmates or the public. Note that the form allows the person interviewed to put any type of restriction on the use of the tape(s) and photo(s) collected if so desired.
  Log Sheets (tape, photo): Standardizes the method of taking notes on tape and photo content. Invaluable in finding information in the future for use in projects.
  Transcription Form: Useful if students wish to transcribe their interviews verbatim.

  These forms can also be found on www.folklife.si.edu/delsea.

- **Explaining your expectations of their interview**
  You will no doubt have your own goals and objectives for the student interviews. How will they fit into the unit or curriculum you are planning? Make sure students fully understand why you think this assignment is important and what format(s) their final product should or could take, and how the work will be assessed.

- **Ethics in collection**
  See the section in the Student Guide on this topic. Students should respect the wishes of the tradition bearers they interview in using certain information that may be personal or confidential.

Follow-up Strategies

Logging/Transcribing Tapes

Detailed information about logging tapes (taking general notes on content) and/or transcribing them (making a verbatim written record of content) is included in the Student Guide. Students might need some help deciding whether to log or transcribe their tapes. The first step in making this decision is to help students determine what they will do with the interview material. Will direct quotes be used in their presentation? If so, they should at least transcribe portions of the tape verbatim. Students may need some class time to log or transcribe their tapes, especially if they do not have tape recorders at home. Use of a transcriber with a foot peddle (such as a Dictaphone) makes the process much easier.

Finding More Information on Topics

Encourage students to find follow-up information on the topic(s) of their interview in the same way they researched the topic(s) prior to the interview. Information that came up during the interview may send students in other directions than they previously planned. Specifics such as the names of quilt patterns, a type of food cooked, guitar playing or preaching techniques, etc., may have surfaced during the interview, so the search for further information can become more detailed. Further research may also be determined by the use the students have decided to make of the information.

Interpreting Data from Interviews

An important part of the follow-up process should be interpretation or analysis of the data gathered during the interview process. Since students may not make connections themselves between the "raw" data they have collected via the interviews and ways to interpret that data, they will no doubt turn to you for some ideas. See the Student Guide for suggestions using the video content. See also project suggestions contained in this guide.

Presenting to the Class

How should students present their findings to the class? There are as many answers to this question as there are students! A number of suggestions are given in the Student Guide. As a teacher, you may wish to guide students in other directions that relate more closely to your curriculum. A number of suggestions of sample projects relating to Mississippi public school curriculum competencies are provided in the next chapter.

Guidelines such as how long the presentations should be, how much physical space they can take up in the classroom or other school venue, how many pages a written report should be, etc., of course, will need to be set by you as the classroom teacher.

Inviting Tradition Bearers to the Classroom

Some students may wish to invite the person they interviewed to class for a demonstration or a talk. With some preparation, this could be a wonderful opportunity for your class. You can help facilitate such a visit in the following ways:

- Encourage the student who is inviting the community member to prepare an introduction for the class. Review this introduction with the student for appropriateness in length and information included.

- If possible, it is desirable to offer the community member a small stipend for his or her visit. Often, school PTAs have funds for such visits.

- Work with the rest of the class to prepare questions for the community member. This will help involve the whole class in the visit.

- Work with the student issuing the invitation to make sure that the community member will have everything he or she needs for the visit, such as table, tools, supplies, slide projector, or whatever else is necessary. Help the student structure the visit for an appropriate length of time.

- Encourage students to write thank-you notes to the visitor after the visit. Other follow-ups to the visit might be an interpretation of the visit's good or bad points by the student who invited the community member, or a follow-up interview to get the community member's impressions of visiting the class.

III. Project/Activity Ideas and Competencies They Address

These ideas were prepared by folklorist and educator Jan Rosenberg, who worked closely with videographer Charles Weber and the students and tradition bearers featured in the video. The project ideas can be used as examples for your students' projects, or they can be carried out "as is" after watching the video.

Language Arts

Imagery in the Blues (Eddie Cusic interview)

Competency: Read and use print and non-print media to experience the rhythm, energy, and pictorial qualities of language.

Compare and contrast the kinds of imagery in the blues sung by Mr. Cusic. Discuss what a blues song would sound like in a poem. Speculate on the role of music in the blues: what does music do to the imagery of the song? Based on the students' understanding of the blues, brainstorm for current events subjects that could inspire blues lyrics. Have students work in groups to compose blues lyrics relating to current events. Have the groups come together to recite or sing their songs. Discuss the songs, and compile the groups' lyrics into a current events blues book.

Sample blues lyric:

Catfish Blues (traditional)

[This version of the song was recorded by Lightnin' Hopkins in 1961.]

You know I wished I was a catfish,
Swimming in that deep blue sea
I'd have all the good-looking women there, boy,
Fishing after me
Fishing after me,
Ooh ooh

I went down to my baby's house
She said, "Lightnin', come on in
Ain't nobody here with me, good Lord
You know I'm your friend."

You know I went down to the river,
Started jump overboard and drown
I thought about that little mamma, turned around
I went walking back to town
Back to town
Back to town
Sho'h enough, back to town.

An Immigrant's Story (interview with the Chow family)

Competency: Use language to record observations, to clarify thoughts, to synthesize information, and to analyze and evaluate language in order to facilitate continuous learning.

The Chinese came to the United States after the Civil War in search of economic opportunity. While some Chinese worked to build our nation's railroads, others became successful store and business owners. Many immigrants who chose to live in the Delta were among the latter. Bound by a commitment to family and culture, Chinese communities in the Delta today, while small, are very tightly knit.

Have students write a short story about Chinese immigration from a first-person perspective. Use the video and the references in the introductory section for background information.

In the story have students describe the reasons why they came to Mississippi, how they felt about leaving China, and what happened when they arrived in the United States.

Sermons and Literature (Rev. Myles interview)

Competency: Discover the history and inherent beauty of cultural expression in language and literature.

Compare the structure of Rev. Myles's sermon with those of a short story, poem, and a play. Make a chart with columns. On top of the first column, write "sermon"; on the second, "short story"; the third, "poem"; and the fourth, "play." Starting with the first column, list the features of the sermon such as "introduction," rhythm," etc. Then make a list of the features in the other forms in their respective columns. Examine the similarities and differences in the four forms. Discuss: how could Rev. Myles's sermon be retold as a short story, a play, and a poem?

Social Studies

Has Cooking Changed? (Sally Chow or Lucinda Cusic interviews)

Competency: Understand patterns of human culture development and movement through place and time.

Work with students to develop interview questions they can ask two relatives – one older and one relatively younger (like a mother and a

grandmother, uncle or grandfather) to find out how cooking has changed in their lives. For example, are there ingredients that the older person used that he or she no longer uses? Why? Are relatives using more mixes than they used to? What foods were popular then and are popular now? Have students transcribe recipes used by the older and younger person. In class, discuss how they compare. Put recipes together into a "generations cookbook" along with stories about the recipes.

Food and Music (Eddie and Lucinda Cusic interview)

Competency: Understand patterns of human cultural development and movement through place and time.

Discuss why food and music go together. Have students work in groups to make lists of possible reasons for the "food and blues connection." Once the lists are complete, speculate on whether or not these reasons would have applied 50 years ago. Have students debate the question.

Are We Different? Are We Alike? (Chow interviews)

Competency: Understand patterns of human cultural development and movement through place and time.

After viewing the video, create a Venn diagram to explore how the Chinese heritage and lifestyle are similar to and different from those of the students. Use the diagram to discuss the concept of stereotypes and how they can affect people from different cultural, ethnic, and socioeconomic backgrounds.

How Has Catfish Farming Changed the Delta? (Turner Arant interview)

Competency: Understand the interdependence among individuals, groups, and nations in both human and physical terms.

After viewing the video, discuss how catfish farming has or has not changed the Delta: geographically, socially, economically.

Which of the three areas of change or no-change are most important to life in the Delta? Students can work in groups to prepare to debate their opinions.

A Dream of Democracy (Rev. Myles interview)

Competency: Understand the democratic foundation, principles, and people that have contributed to United States history.

Dr. Martin Luther King, Jr., used portions of the Declaration of Independence in his 1963 speech, "I Have a Dream." Read the two texts. How did King use the Declaration of Independence to create a message about civil rights? How was the plight of the Colonists similar to and different from those of African Americans King discusses? Discuss: how is the "I Have a Dream" speech like a sermon? Compare with Rev. Myles and with students' pastors.

Math and Science

How Much Is "This Much"? (Sally Chow or Lucinda Cusic interview)

Competency: Problem Solving, Connecting, Estimation

When some people cook using recipes that have been passed down through the generations, they may not use measurement such a "1 cup" or "1 teaspoon." Instead, measurements are described as "pinches" and "handfuls." How much is a pinch? Have students talk with relatives or neighbors who cook in this manner. Have them ask the cook to take a pinch or handful of a dry ingredient (i.e., flour, cornmeal, salt, sugar, or rice) and drop it into a plastic bag. Students bring in their pinches, handfuls, etc., to class and weigh them. Compare results using a bar graph. How do the differences in measurements influence recipes?

Food Pyramid (Sally Chow interview)

Competency: Estimation, Problem Solving

Mr. and Mrs. Chow cooked a Chinese meal for 10 people. They made chicken with broccoli and stir-fried collard greens. The meal was served with steamed rice.

Use the "food pyramid" to identify which food groups were used in the meal. Estimate the nutritional value of the meal in light of the combinations of carbohydrates, fats, and proteins.

NOTE: See the web site http://www.nal.usda.gov:8001/py/pmap.htm for a copy of the USDA food pyramid.

Ingredients for a Chinese Meal (Sally Chow Interview)
Competency: Planning

Have students work in groups to go to a supermarket like Jitney Jungle. What kinds of Chinese foods can students find on store shelves? Explore the shelves, meat, and vegetable departments. What kinds of foods can be found that might be used to prepare a Chinese meal? Students should list these foods according to type. Back in class, go over the lists. What foods were different from those they might eat at home? Create a Venn diagram of the likenesses and differences. Discuss: what makes Chinese food Chinese? What makes the foods you like to eat American?

Quilt Plan (Henrietta Taylor Interview)
Competency: Problem Solving, Estimation

Discuss the steps one might take to plan making a quilt. Work in groups to plan the quilt design (it can be one of Mrs. Taylor's or a family member's), the materials needed for the quilt, and the time needed to piece and quilt the quilt top. Write out the plan, and create a budget and a timetable. You can use a chart like the one below to work on.

Materials needed	
Cost of purchase	
Time needed for purchase	
Number of blocks you want to piece	
Time needed to piece your blocks	
Kind of frame you will use to quilt your quilt	
Time needed to quilt your quilt	

The Farm-Raised Cat and the River Cat (Turner Arant Interview)
Competency: Connecting

What are the differences between the farm-raised catfish and the river catfish? Given information from the video and the supplemental information from the Catfish Institute, have students pair with each other and pretend they are farm-raised and river catfish. Students interview each other about their habitats, feeding patterns, and how they are caught by fishermen and catfish farmers. Discuss interview results as a class and create a Venn diagram of the differences and similarities between the two fish.

You Are What You Eat (Turner Arant Interview)
Competency: Connecting

Do people eat the same thing that farm-raised catfish eat? According to Mr. Arant, farm-raised catfish eat a high-protein feed consisting of soybeans, corn, wheat, and vitamins. Have students find out what they and catfish have in common when it comes to food. They can go to the store to read labels on the foods they normally eat, or they can read labels on the foods they have at home. For example, how many kinds of foods do students eat made with corn? Students write up their findings and bring them to class. Compare and contrast human food needs with those of the farm-raised catfish.

Home Economics

Food and Music Shopping (Eddie and Lucinda Cusic Interview)
Competency: Problem Solving, Planning

Imagine a store where people could buy their favorite down-home food and blues music recordings. What would such a store look like? How would it be stocked? Divide students into two groups. One group would be in charge of stocking the store with down-home foods. The other group would be in charge of music. Each group prepares an outline of its store's contents, along with prices and a plan for marketing the store to their friends, family, and community.

School Quilt Show (Henrietta Taylor Interview)
Competency: Planning

Organize a school quilt show consisting of quilts from students' homes. Compose and circulate a letter to students' families that you would like to have the show and ask if they can donate a quilt for the project. Ask that the child bring the quilt by a particular date, with a note saying what kind of quilt pattern the child is bringing, who made the quilt, and any story about the quilt that makes it special.

Once you have the quilts, students measure them and write out slips of paper with the information on the quilts. This information would come from the notes sent by family members. Attach the information to the quilt, along with the measurement, using a straight pin.

Display the quilts by draping them over chairs, making sure the quilts do not touch the ground. Advertise the quilt show in the local newspaper, and invite the public to attend. Students can act as guides through the exhibit. Family members who come to the show can also talk about their quilts.

Cooking with Catfish (Turner Arant interview)

Competency: Planning, Preparation, Nutrition

Prepare the recipe below for Catfish Parmesan, which LaBeth Brown makes. During preparation, discuss the nutritional value of the ingredients. In sampling the meal, discuss the taste, texture, and presentation of the finished product.

Catfish Parmesan

- 6 pan-dressed whole farm-raised catfish or catfish fillets
- 2 cups dry bread crumbs
- 3/4 cup Parmesan cheese
- 1/4 cup chopped parsley
- 1 teaspoon paprika
- 1/2 teaspoon oregano
- 1/4 teaspoon basil
- 2 teaspoons salt
- 1/2 teaspoon pepper
- 3/4 cup margarine or cooking oil
- Lemon wedges

Combine dry ingredients. Dip catfish in melted margarine or oil and roll in the dry mixture. Arrange fish in a well-greased baking dish 14 x 9 x 2 inches. Bake in a 375 degree oven for 25 minutes or until fish flakes easily. Cooking time will be less if using fillets. Garnish with lemon wedges. Serves 6.

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References, Resources, and Other Information

Community Research Forms and Related Information

Further information and student research forms can be found on www.folklife.si.edu, and folklife.si.edu/datlead.

References: Publications

Oral History/Folklore and Folklife General

Bartis, Peter, 1979 (revised and expanded, 1990). *Folklife and Fieldwork: A Layman's Introduction to Field Techniques*. Publications of the American Folklife Center, No. 3. Available from the American Folklife Center, Library of Congress, Washington, DC 20540. Also available on-line at http://lcweb.loc.gov/folklife/afc.html.

Brunvand, Jan. 1986. *The Study of American Folklore*. New York: W.W. Norton. Call #GR105.B7.1986.

Ives, Edward D. 1980. *The Tape-Recorded Interview: A Manual for Fieldworkers in Folklore and Oral History*. Knoxville: University of Tennessee Press.

Moonsammy, Rita Zorn. 1992. *Passing It On: Folk Artists and Education in Cumberland County, New Jersey*. Trenton: New Jersey State Council on the Arts.

Simons, Elizabeth Radin. 1990. *Student Worlds Student Words: Teaching Writing Through Folklore*. Portsmouth, N.H.: Heineman. Call #PE1404.S55.

Wilson, Charles, and William Ferris, editors. 1989. *Encyclopedia of Southern Culture*. Chapel Hill: University of North Carolina Press. Call #F209.E53.1989.

See also, CARTS web site listed in Internet Resources, below. A number of useful publications can be ordered from the Culture Catalogue, which is available at the CARTS web site or by writing or calling: City Lore, 72 East First St., NY, NY 10003, (212)529-1955.

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Topics Relating to Information in Video

Blues/Soul Food Cooking

Ferris, William. 1978. *Blues From the Delta*. Garden City, N.J.: Anchor Press/Doubleday. Call #ML3561.B63 F47 1978.

Starr, Kathy. 1989. *The Soul of Southern Cooking*. Jackson: University Press of Mississippi. Call #TX715.2 S68 S83 1989.

Walter, Eugene. 1971. *American Cooking: Southern Style*. New York: Time Life Books. Call #TX715.2 S68 W35 1971.

Chinese Americans in the Delta

Loewen, James W. 1971. *The Mississippi Chinese: Between Black and White*. Cambridge, Mass.: Harvard University Press. Call #F350 C5 L6 1971.

Quan, Robert Seto. 1982. *Lotus Among the Magnolias: The Mississippi Chinese*. Jackson: University Press of Mississippi. Call #F350 C5 Q36.

African American Quilting

Freeman, Roland. 1981. *Something to Keep You Warm: The Roland Freeman Collection of Black American Quilts from the Mississippi Heartland*. Jackson: Mississippi State Historical Museum. Call #NK9112.F73.

Leon, Eli. 1997. *Something Else to See: Improvisational Bordering Styles in African American Quilts*. Amherst, Mass.: University Gallery, University of Massachusetts. Call #NK911s L455 1997.

Leon, Eli. 1998. *Who'd Thought It: Improvisation in African American Quiltmaking*. San Francisco: San Francisco Craft and Folk Art Museum. Call #TT835.L46 1987.

Catfish Farming

Schweid, Richard. 1992. *Catfish and the Delta: Confederate Fish Farming in the Mississippi Delta*. Berkeley, Calif.: Ten Speed Press. Call #SH167. C35 S39 1992.

Preaching

Rosenberg, Bruce A. 1970. *The Art of the American Folk Preacher*. New York: Oxford University Press. Call #BV 4208 U6 R67.

Community Resources: Institutions

Delta Blues Museum, 114 Delta Avenue, P.O. Box 280, Clarksdale, MS 38614, phone: (601)627-6820, fax: (601)627-7263, e-mail: dbmusuem@clarksdale.com. Exhibitions, archive, and special programs. Check their web site at www.deltabluesmuseum.org for current information and programs.

Center for the Study of Southern Culture, University of Mississippi, University, MS 38677, phone: (662)915-5993, fax: (662)915-5814, e-mail: cssc@olemiss.edu. Archive, publications, special events. Check their web site at www.olemiss.edu/depts/south/ for current information.

Internet Resources

Folklore/Folklife and Education, General

Indiana University Folklore Institute
www.indiana.edu/~folklore/index.html
This site includes information on frequently asked questions such as what is folklore and what does a folklorist do. Also includes links to other folklore sites.

American Folklore Society
www.afsnet.org
Describes services of the American Folklore Society and links to other folklore sites.

CARTS – Cultural Arts Resources for Teachers and Students
www.carts.org
Resources for teachers and students engaged in folklore and education and community research projects, including a very informative newsletter and the Culture Catalogue. Description of some successful community research projects and links to other sites.

Oral History, General

Southern Oral History Program
www.unc.edu/sohp
Good background information on the study of oral history, including interviewer guidelines, notes on interviewing, and links to other oral history sites.

Daily Sentinel PrimeTime/Oral History
www.my.com/pubs/pt/pt9612/features/orathistory.html
Good definition of oral history and its importance in linking young people to elders, with good links to other sites, including www.lib.berkeley.edu/BANC/ROHO/1minute.html which offers a "oneminute guide to oral history."

National Endowment for the Humanities, "My History Is America's History"
www.myhistory.org
Good ideas on collecting family histories, with plenty of examples. Also, information on making a family tree, using family photos and documents, and much more.

Mississippi Delta Internet Resources

Note: This directory of helpful Internet sites relating to the Mississippi Delta and the topics in the video was researched and written by Tracy Clonts, who interned at the Center for Folklife and Cultural Heritage in Fall 1999.

Mississippi Delta
www.olemiss.edu/depts/south
University of Mississippi's Center for the Study of Southern Culture. Very good place to start if looking for a topic to research. Also a great place to ask the experts questions.

Southern Culture Heritage Foundation
www.southernculture.org
Another place to ask the experts.

www.regional-site.net/mississippi-delta/html.govern.shtml
A guide to the government sites for the Mississippi Delta region.

Delta Blues
www.mudcat.org
Lots of articles, biographies, and information about blues.

www.deltaboogie.com
Lots of bios of Delta musicians and even some good Southern recipes.

www.clarksdale.com/dbm
The Delta Blues Museum in Clarksdale, Miss., is a great resource.

www.msmusic.org
The Mississippi Music Hall of Fame.

http://shs.starkville.k12.ms.us/mswm/mswritersandmusicians
This site is run by students at Starkville High School and gives lots of bios for Mississippi writers and musicians.

Catfish
www.aquaprocorp.com
Has a nice little explanation of catfish farming from the pond to the plate.

www.catfishinstitute.com
The name says it all: The Catfish Institute. Everything from current news to free recipe books.

www.aquaculturemag.com
Aquaculture Magazine, with many articles online.

www.farminfo.org
This is an overall good site for information about all types of farming, including aquaculture.

Southern Food
www.southernkitchen.com
A great site that gives everything from the history of cornbread to Southern kitchen anecdotes...oh, and some great recipes, too.

www.grits.com
All you ever wanted to know (and some things you didn't) about the wonderful Southern delicacy we call grits.

Quilting
www.quilt.com/mainquiltingpage.html
The best site for quilting information on the web. Loads of patterns, tips for beginners, history of quilting, and much more.

www.quiltchannel.com
Lots of quilting info and even a quilt search engine to help.

www.quiltart.com
A very large online quilt gallery.

www.quiltgallery.com
Quilt Gallery Magazine runs this nicely organized site. It has a great gallery and lots of articles, quilt news, interviews with prominent quilters, and more.

Sample Letter to Parents/Guardians

[date]

Dear Parent/Guardian:

Your child is participating in a school project interviewing community members about their experiences and knowledge. You can help him or her in several ways.

First, he or she may need help identifying an appropriate person to interview. You may know a family member, neighbor, or acquaintance who has the type of knowledge that your child wishes to research.

Second, students will need access to a tape recorder and camera. If you have this equipment at home, please help your child learn to use it. If you do not have this equipment at home, the student may be able to borrow it from school.

Third, students may need transportation to and from the interview. Please make sure your child schedules the interview at a time when it is convenient both for you and the person being interviewed.

Last but not least, your child may wish to ask you questions about your own background, in preparation for the interview. Or he or she may wish to use you as an interview subject.

Thank you very much for your cooperation on this project. I believe that it will provide an excellent learning experience for your child.

Sincerely, etc.

Student Community Research Guide

Smithsonian
Center for Folklife and Cultural Heritage

Discovering Our Delta is produced by the Smithsonian Institution Center for Folklife and Cultural Heritage with the support of the Phil Hardin Foundation, the Mississippi Arts Commission, and the Smithsonian Educational Outreach Fund. This project is a direct result of fieldwork conducted for the Mississippi Delta program at the 1997 Smithsonian Folklife Festival.

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Welcome to Discovering Our Delta: A Learning Guide for Community Research. The learning guide is a useful tool for teaching students how to conduct research in their community and to communicate the results of that research to their classmates and others. The materials are user friendly and oriented toward students.

These kits have been distributed to middle and high schools in Mississippi. Schools in other areas may order the whole kit from the Center for Folklife and Cultural Heritage using the information provided below:

Center for Folklife and Cultural Heritage
750 9th St. NW
Washington, DC 20560-0953

To order the kit, please contact Folkways Recordings at the above address, or order on-line at www.si.edu/folkways. You can call in orders as well: 1-800-410-9815 or fax 1-800-853-951

Discovering Our Delta

Student Community Research Guide

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I. Introduction

You are about to learn about the work of five community researchers – students, like yourself, who wanted to know more about their communities than they could learn from a book.

How did they do it?

First, they learned about community research. They found out that they knew people in their communities who could answer the questions they had about topics like music, crafts, cooking, public speaking, and farming. They discovered that by asking these people good questions, they could get the type of information they were seeking.

They practiced their interviewing skills. They found out what they could about the topics they were curious about by reading information in libraries and on the Internet.

Then they used tape recorders and cameras to gather information.

They used all this information in their classwork in subjects as varied as language arts, social studies, math, science, the arts, and home economics.

They did it. You can do it, too. Watch the video, read this guide carefully, and you, too, can be a successful community researcher.

Good luck, and we hope you have fun learning about...

Community Research? What's That?

What's the connection between blues music and soul-food cooking?

How does a quilter figure out the amount of fabric she needs for a quilt?

When should a preacher pause for his congregation to say "amen"?

These are some of the thought-provoking questions that five young Mississippi Delta researchers asked people in their communities.

Why Did They Ask These Questions?

BECAUSE they wanted to go right to a source of information in their community to get answers.

BECAUSE they could learn more about the topics they were interested in from people than from books.

BECAUSE the community research they did could be used in just about any school subject they wanted to know more about.

Who Are These Researchers and Why Should You Be Interested in Their Work?

BECAUSE they're kids just like you, and they found out that community research is interesting and fun.

Meet the Community Researchers

"My name is **Steven Richardson**, and I live in Coahoma, Mississippi, about 10 miles from Arkansas. There's not anything like the country life. It's just the best place. It's easygoing."

Steven is an eighth-grade student at Coahoma County Junior High School. At school, he's an office monitor. At his church, New Covenant Missionary Baptist Church, he's in the youth choir. Steven wants to go to college to become a corporate lawyer.

"My name is **Sasha Lenoir**. I live in Greenville, Mississippi. My favorite things to do are to play with children, read books, go to the mall, play my instrument, and watch TV."

Sasha is a seventh-grade student at Solomon Junior High School in Greenville. She is active in the school band and school activities.

"My name is **LaBeth Brown**. I live in Indianola, Mississippi. I play basketball, and I'm a cheerleader and do gymnastics."

LaBeth is an eighth-grade student at Indianola Academy. Through church she recently went to Honduras as a missionary.

"I'm **Laura Grace Tinsley**, and I live in Clarksdale, Mississippi, toward the northern part of the state. My church is Oakridge Baptist Church, where my father is a music minister. We have a youth choir, and I really enjoy it here."

Laura is an eighth-grade student at Oakhurst Junior High. She's very active in her church youth Bible study group and in other church activities. She also plays the piano and sings.

"I'm **Ashley Harris**. My favorite subject in school is really math. I like to play most every sport. Anything dealing with a ball, basically."

Ashley is a seventh-grade student at Leland Middle School in Leland, Mississippi. She likes to act in plays and to sing, and is involved in her church. Recently, her little brother graduated from Head Start.

So, how did they change from ordinary kids into Community Researchers?
They used Curiosity, Interviewing Skills, and Analytical Power!

Curiosity

Who Are You and What Are You Curious About?

Before you start out on your own community research quest, think about yourself and your own interests.

You can use the Who Am I? form in Appendix A to think about:

Where you come from...
What school subjects you are most interested in...
What you are curious about in your community...

This exercise will help you think about your own life, community and interests, in preparation for your community research.

The five researchers were curious about their communities and some special people in them. They needed answers, and these were the people they got them from! Let's see how three of the researchers found the people they interviewed:

Ashley Harris lives around the corner from blues singer Eddie Cusic and his wife Lucinda, who is a great soul-food cook.

Ashley: "I can't wait to go over to their house. There is no doubt that the real cooks and the real blues singers can help me even more than a book."

LaBeth Brown's grandfather Turner Arant is a catfish farmer.

LaBeth: "I've always wanted to do something like this 'cause I live around catfish. In science we just finished learning about the ph of the water in the catfish ponds."

Steven Richardson is interested in the preaching style of his pastor, Reverend Marvin Keith Myles.

Steven: "First I'm going to the library and do some research on the religious traditions around the Delta. I'm going to compare it with the things I already know about preaching and just explode it. I've been listening to the message, and this time I'm going to listen to how [Reverend Myles] brings the message."

Reverend Myles, Eddie and Lucinda Cusic, and Turner Arant are just the people to satisfy the researchers' curious minds. Each of these people has years of experience. Most of them learned their skills from someone else when they were young.

We call these people Tradition Bearers.

What does this mean, exactly?

- A tradition is something that has been passed down from person to person: for example, the knowledge of playing old songs on the guitar, the craft of quilting or crocheting, or the practice of always having a certain meal for a holiday.

- A bearer is someone who carries something on, and often passes it to someone else who is interested in having it. In this case, the "something" is traditional knowledge.

Like Reverend Myles, Turner Arant, and Mr. and Mrs. Cusic, most tradition bearers are ready and willing to pass on the community knowledge they have to a curious researcher!

MORE DEFINITIONS (JUST A COUPLE):

Learning about people's traditional skills and knowledge is often called **folklore** or **folklife research**. Talking to people about their own personal histories and experiences is often called **oral history research**.

If you are interested in learning more about folklore and oral history, your teacher has a list of resources to check out. Some are on the Internet; some are available through libraries.

To keep it simple in this guide, we'll stick to the term COMMUNITY RESEARCH. In this guide and in the video, the term community research best describes the type of information gathered by the students, and the method they used to get it.

- Community: Where you live, go to school, worship, have family, call "home." The people who live there (your neighbors, friends, relatives, classmates, fellow club members, etc.) are all part of that community.

- Research: A method of finding something out by gathering as much information as possible.

Okay, let's get on with it!

Matching a Topic to Your Curiosity

You're studying Asian cultures in social studies. What about Chinese culture right here in the Delta, and how it has blended with American Southern culture? Whom would you ask? What would you ask them?

Laura Grace Tinsley knew just whom to ask. Mrs. Chow is her home economics teacher and a member of her church. The Chow family are of Chinese descent but have lived in the Mississippi Delta since 1912.

Laura: "We've been over to [Mrs. Chow's] brother's before when they've cooked Chinese. They cook it for a gathering. It's very good."

What are you curious about?

Music? Food? Local occupations? Crafts? Community history?

Matching Your Curiosity to a School Subject

Community research can help you in just about any subject in school.

Notice that, in their interviews, the kids found out about:

The science of catfish farming...
The mathematics of quilting...
The history of Chinese culture in the Delta...
The language arts behind preaching and blues music...
The home economics of cooking soul food...

AND they had fun doing it!

Possibly, this time around, you're doing community research for a particular subject because your teacher is assigning it. But, in the future, think about ways to use community research in other subjects. It could liven up your whole education!

III. Before You Interview

Like Steven, many community researchers begin by reading more about the subject they're interested in at the library, on the Internet, or by visiting a museum or archive.

HANDY DEFINITION:
Archive: A place where documents, letters, diaries, photos, recordings, and other information are stored and can be used by researchers with special permission.

Books, pamphlets, exhibitions, photographs, maps, documents – any or all of these can help give you some background on your subject before you go on an interview. Knowing more can help you ask better questions. And, speaking of questions...

How to Find a Tradition Bearer

So, how are you going to find someone to interview to satisfy your curiosity?

Like the researchers in the video, you may already know someone: a friend of your parents, a neighbor, someone at your church, a person who works at your school. But what if you don't?

Say you want to find a quilter and you have no clues. Here are some ideas:

- Ask your home economics teacher.
- Ask at a fabric or craft store.
- Find out if your county has a Home Extension Agent who works with people interested in home crafts (often including quilting). You can find this out by looking in the county government section of your local phone book. Call the agent up and ask her or him if she knows of any good quilters or quilting groups in your county.

The best way to find people is by asking other people. Chances are, you know someone who knows just the person you're looking for!

REMEMBER: Always get permission from your parents or guardians to call and/or work with a particular tradition bearer.

What Will You Ask?

Laura's mom and dad helped her think of some questions to ask the Chows. They discussed their ideas sitting around the kitchen table.

Laura's mom: What are you going to start with? Who came first?

Laura: I was going to ask her what it was like being here and growing up in the Mississippi Delta.

Laura's dad: She has family members in other places. Find out what they did. And just begin to draw it in....

Making a list of questions to ask the tradition bearer is a good place to start. Let's examine some questions Ashley prepared to ask Eddie Cusic about playing blues music.

When are the times when you play the blues, when you're happy, when you're feeling down?

When did you know you wanted to be a blues player?

Did your parents approve of you playing the blues?

Did you teach your children to play the blues?

Why did you stop playing the blues for 25 years? How did it feel?

Did you meet your wife at a place you were playing?

Can you think of any other questions Ashley could have asked? What would you want to know about blues music?

REMEMBER: These folks are not reference librarians. Ask them interesting questions about their traditions that you think they will be able to answer. Your list is just a rough outline of what you might ask. It's there to keep you on track.

Equipment Check

Before you go out there to satisfy your curiosity, you'll need some equipment.

Tape Recorder

LaBeth to her grandfather: Is it okay if I record this?

Turner Arant: It's perfectly fine with me.

The community researchers used a tape recorder (one that actually records voices, not just plays back) for their interviews. Before they did their interviews, they practiced to make sure they knew the proper way to use the recorder and to get the best sound

possible. You should, too! For advice on using a tape recorder for interviews, see Appendix B.

What if someone says "no" to recording? Try to convince them that a recording is much more accurate than just taking notes. But, if they continue to refuse, you'll have to do your best taking notes on everything they say.

What if you absolutely cannot get a tape recorder? Again, taking notes is an alternative. You won't be able to get every word, but at least you will get most.

Camera

Sasha: What kind of quilt pattern is this, Mrs. Taylor?

Mrs. Taylor: This is a monkey wrench.

Sasha: May I take a picture of it?

The community researchers took photos of the tradition bearers they interviewed. Photos are a great way to record visual information while doing community research.

The kids in the video borrowed some 35 mm cameras with adjustable settings and flashes. But what if all you have is that little camera you got in your Christmas stocking when you were seven years old, or, worse, no camera at all? Talk to your teacher about the possibility of borrowing a camera, or bring along a friend who has one. (If your friend has a video camera, all the better!)

Some visual record of your interview is important. If you absolutely cannot get a camera, sketch a picture!

For more information on taking pictures, see Appendix B.

GOOD IDEA: While you're taking pictures, make a list of the shots. Jotting down some notes about the pictures you're taking will help you identify the photos later after they are developed. See Appendix F to organize your list by using a Photo Log Form.

Setting Up the Interview

Got your tradition bearer, got your equipment, now you're all ready. You just have to set up the interview. The easiest way is probably by calling the person on the phone.

LaBeth: Hey, Pa-Paw, this is LaBeth. How're you? Good. I'm doing a science project on catfish farming, and I kinda decided to call you since you know so much about it. Can I interview you on the catfish farm?

LaBeth has known her grandfather for a long time, and of course he couldn't say no to his granddaughter! But then most tradition bearers are very willing to help out with student projects.

Be clear about your what you want and why you are carrying out the community research project.

Steven: Well, Reverend Myles, I've been working on a cultural project in my social studies class and I decided to do it on oral traditions and preaching.

Sometimes, if you don't know a person well, you should plan a preliminary visit before you actually do the interview. That's up to you. Consider things like how far away you live from the person and how much time you both have to spare.

How long should an interview take? Find out ahead of time how long the person you're interviewing has available to talk to you. Two hours is a good average length of time to figure on.

REMEMBER: Don't rush an interview, but be mindful that you don't overtire the tradition bearer! It's better to do a follow-up interview than to continue talking to someone who is tired or restless.

Ready, Set, Go!

Okay, so you are all ready to go on your interview. Here are a few more pointers to a successful curiosity-satisfying experience.

Establishing Rapport

Rapport is a special feeling of comfort and connectedness between you and the person you're interviewing. The researchers in the video seemed to have a good rapport with their tradition bearers – even Sasha, who didn't know Mrs. Taylor very well before.

How do you get good rapport with someone you're planning to interview? It helps to spend a little time getting to know the person. Before confronting them with a tape recorder, take time to talk to them about their family, their life, their interests. Make sure they know how much you respect their knowledge and skills.

REMEMBER, if you're feeling nervous, the person you're interviewing may be just as nervous!

Setting the Stage

Take note of the interviews you see in the video, such as Ashley's interviews with Eddie and Lucinda Cusic.

Where are the interviews taking place? What are the background noises, who else is in the room, where is the interviewer sitting in relation to the person being interviewed? Is the person smoking or eating or doing something else that would affect their voice? Is there a parrot squawking or a dog barking? Does the air conditioner go off and on? Does the person being interviewed seem very tired, happy, sad, nervous?

All of the details surrounding an interview are called the context of the interview. You are there. Anyone else listening to or reading about your interview won't be. It's important to note as many details of the context of the interview as possible. This will help you, and anyone else interested in your interview, get a clearer picture of the interview in the future.

You will also want to record some vital statistics about the person you're interviewing. Full name, address, phone number, date of birth, birthplace, etc., are all valuable to have on hand.

In Appendix C you will find a form called an Interview Report Form. This form is helpful in recording the context of your interview.

Questions and Answers

You have your list of questions. You're anxious to satisfy that curiosity. What could possibly go wrong?

Check out the following interview problem.

Who's Interviewing Whom?

> *Tom the researcher:* So, I understand you learned to sing from your parents, and they learned to sing from their parents. And you sing all the songs that they used to sing.
>
> *Person Tom is interviewing:* Uh-huh.
>
> *Tom:* And that you began to sing in 1950, and your favorite song is "Lay My Burden Down," and you sang it at the White House in 1963.
>
> *Person:* Uh-huh.

Who's doing all the talking? How could you change the questions so that the person being interviewed has more room to answer?

Now let's look at an actual transcript of part of the interview LaBeth did with her grandfather:

LaBeth: How did you get involved in catfish farming?

Turner Arant: Well, many years ago, in 1962 to be exact, I was interested in buying a catfish farm simply to have fun fishing in. So, because I was in the rice business growing rice and I had available water, I decided to build a 20-acre lake.

LaBeth: What do you feed the fish?

Turner Arant: We feed them a balanced diet. It's high protein, approximately 29-32% protein.

LaBeth: How big do the catfish get before you sell them?

Turner Arant: Well, it takes one year to grow them from the egg to a six-inch fingerling. Then we move a six-inch fingerling into a grow-out pond, usually in March of the following year. And by November we have a pound-and-a-half to a two-pound fish.

What do you think is good about LaBeth's interview style? How did she draw out good answers from her grandfather? What is different about her interview style from "Tom's" imaginary interview above?

Would you have asked anything differently if you were interviewing Turner Arant?

Other Interview Problems

The "Runaway" Interview

SAMPLE PROBLEM: You're interested in Mrs. Smith's quilting, but she is only interested in telling you about her pet Pekinese dog and her grandchildren.

SOLUTION: Gently, and carefully, steer the questions back to the topic at hand. Something like, "Gee, Mrs. Smith, your dog is really cute and your grandchildren are SO talented. But I think your quilts are beautiful. What is this one called? When did you make it?"

The "You Already Know Too Much" Interview

SAMPLE PROBLEM: You know this person really well. So, they assume that you don't need to hear about things that you already know, like when they were born, or how they learned a folk art.

SAMPLE SOLUTION:

Grandma: Well, Mary, you already know all about how our family started the grocery store, so I don't have to tell you about that.

Mary (wrong answer): Yeah, Grandma, I've heard that story about a million times already.

Mary (right answer): Oh, Grandma, I have heard that story before, but I really need to get you to tell it to me again for my report. Besides, I think you remember different things every time you tell it!

The "I Have No Idea What You're Talking About" Interview

SAMPLE PROBLEM: You are interviewing a person who has a lot of knowledge about something you know very little about. Okay, so you read up on it at the library a bit, but you still don't really understand it too well.

SOLUTION: Be sure that you ask the person to explain things as clearly as possible. If they say, "And then I take the frimfram and place it into the froofroo," and you wouldn't know a frimfram from a froofroo if it bit you on the arm – ask! "Excuse me, Mr. Jones," you might say, "but could you show me what a frimfram looks like? And, maybe demonstrate how it goes into the froofroo?"

Clue: A photo or a sketch of what someone's talking about might help.

The last example is so important because some of the things older tradition bearers tell you about may be things that are rare or don't exist any longer: a house that burned down, a song that no one except the tradition bearer remembers, a way of fixing a piece of farm equipment that farmers don't use anymore. Your interview may be one of the few ways that a tradition bearer has of passing this information on for the future.

A NOTE ON "PROPS": In many cases, it's a good idea to have some items on hand that the tradition bearer can refer to. Photos are great. Tools, a musical instrument, a finished craft are all great, too. As you watch the video, notice the items that the tradition bearers refer to while they are being interviewed.

REMEMBER: Everyone's bound to make some mistakes in asking questions. You might ask a question that is too personal, or a question that the person will be embarrassed by because he or she doesn't know the answer. But if you keep your questions to the point, keep the interview on course, and make sure you understand the answers, you'll do well.

Auxiliary Information

Along with your interview, you might want to ask the tradition bearer about other information that would help you satisfy your curiosity, above and beyond the "props" mentioned above. Sasha looked at many of Mrs. Taylor's quilts. Steven attended Reverend Myles's church services. The Cusics showed Ashley family photos. Laura talked to some of the other members of the Chow family.

Keep your eyes and ears open for other clues and opportunities to understand the tradition bearer better. Your interview will be all the better for this extra curiosity!

Here are some things to look for and ask about:

old photos, books, handmade items, handwritten recipes or song sheets or memories or family trees, old tools, furniture, paintings, trunks full of stuff, marriage or birth certificates, old invitations and congratulation cards, diplomas, awards and trophies, ribbons from county fairs, pamphlets, shelves of canned goods, the chicken coop, a garden, a gravestone...

A Big Thank You

Remember to thank the tradition bearer you interview. After all, he or she has just helped you learn a great deal about your community, and may have even helped you get an "A" on your schoolwork! A written note is most proper.

V. What Do I Do with It Now?

Now that you've done at least one interview, it's time to think about how you're going to organize and share all the information. Let's start with the organization and go from there. Think of all the information you have gathered, such as tapes, photos, pamphlets, samples of crafts, song lyrics, etc., as the raw ingredients of a recipe. You'll have to put them together to make something you can serve up to your classmates!

To Log or to Transcribe?

You've got the spoken information down, hopefully on tape. As soon as possible, you should listen to the tape and get the information down on paper. (If you've taken notes, you should read them over and add anything you think you forgot to write down. Then organize your notes so they make the most sense.)

There are two choices: to log or to transcribe.

Logging a tape has nothing to do with trees, unless you count the paper you write on. Logging a tape means taking notes from the tape's contents. Basically, you note what the person was saying on each section of the tape (using the numbers on the little counter that is on most tape recorders).

Here's part of a logging form to give you the idea. You'll find a blank logging form that you can reproduce for your own interview in Appendix D.

Tape Log

Name of Person(s) Interviewed: Mr. Eddie Cusic, Mrs. Lucinda Cusic
Researcher: Ashley Harris
Date of Interview: 5/12/98
Location of Interview: Cusic's home, Leland, Mississippi
General description of contents: Blues music, Mr. Cusic's life history, Mrs. Cusic's life history, soul-food cooking

tape counter #'s:
00-120: Mr. Cusic introduces self. Sings part of blues song with guitar. How he started playing the blues.
121-150: Plays part of another song. Speaks of role models in his music. Speaks of family connections. "Anything that don't go right gives you the blues."
151-178: Mrs. Cusic comes in and introduces herself...

Notice how, whenever a new topic comes up, the tape counter number is noted. This makes it easier to find later. Also notice the use of quotations for direct transcribing of an interesting statement or phrase.

Transcribing means taking down the words from the tape, word for word. (The fancy Latin name for this is verbatim!)

In other words, when transcribing, you try to catch every single thing the person and the interviewer say. This takes a long time, as much as 13 or 14 hours per hour of tape.

You could do a combination of logging and transcribing as well. Log the general contents of the tape, and transcribe word for word the parts that you might want to quote directly.

To log or to transcribe depends on how you are going to use the information. More about that soon. But you will need to do one or the other, or both, to decide whether you need any follow-up interviews or more information of any kind.

See Appendix E for a sample transcription and for forms to do your own.

Follow-up Questions and Further Research

Okay, so you've listened to your interview, and logged or transcribed it. Is there something missing? Did you forget to ask some key question, or do you not understand one of the answers?

If there's a lot you're still curious about, you might want to schedule another interview. If there are just a few gaps, a call or visit to clarify things might be all you need.

LaBeth: I'll probably go to the Catfish Farmers of America and get booklets on catfish farming.

You might need to follow up your interview with more research. Old newspaper clippings, town records, reference books, displays at local historical museums, pamphlets from businesses (like the catfish farmers' association) could help. Ask your school or town librarian, a local historian or museum curator, or anyone else for help if you need it.

In turn, what you find out might make you want to do one or more follow-up interviews with the tradition bearer, or to interview others who know more about the topic.

What Do You Do with Conflicting Information?

The person you interview says that the Baptist Church was built in 1920, but your follow-up research says it was actually 1922. Well, people's memories are not always entirely accurate.

Can you remember what you ate for dinner last Thursday?

Oral history records people's memories and impressions. Often these are very accurate, but not always. In community research, exact dates are not as important as people's eyewitness accounts of moments in history that have affected their own lives. Their feelings and details bring history alive for us all.

VI. Bring on the Analytical Power!

You have gathered some incredible information from your tradition bearer. That's exciting! But even more exciting is thinking about what that information has taught you.

What else did the researchers in the videotape learn?

Steven: When I grow up, I want to become a corporate lawyer. What are the relations between a lawyer an a preacher?

Rev. Myles: Oh! Well, in the sense that lawyers have to convince jurors, have to convince judges to believe that what they say is right, so it is with the preacher of the gospel. His job is to persuade.

Sasha learned how quilters need to know their math to make a good quilt. With the information Mrs. Taylor gave her, she could make lots of math problems. But she also learned to appreciate the way that math is used in everyday life, even in an old tradition like quilting.

Laura learned that a family can have more than one cultural identity. The Chows are of Chinese ancestry and follow many Chinese traditions. But they also live in the Delta, and their traditions are tied to the foods, weather, and natural resources of the region.

Ashley learned that blues music and soul food make good partners. But she also learned how soul food fits in with the setting of social clubs and "house parties" where the blues were played.

Can you see how each of the researchers could work what they have learned into an interesting written report, and a dynamite class presentation?

Your teacher has a guide with more ideas of how to analyze some of the information the community researchers in the video gathered. He or she may share some of these exercises with you to give you some practice in analyzing your own information.

A Word on Ethics in Collecting [Important!]

Huh??

Consider this. Mrs. Smith asks you not to use a certain part of her interview in anything you write. You know, the part where she complains about her husband's mother. You agree. But when you're transcribing the tape, that turns out to be the funniest story of all, and you use it anyway. You figure Mrs. Smith will never find out.

Jimmy Jones in your class is best friends with Mrs. Smith's grandson Billy. Jimmy tells Billy about your presentation, including that funny story, and Billy tells his grandmother and... well, you get the drift. By using the information you agreed not to use, you were being unethical.

It is important to respect the wishes of the person you are interviewing. There might be hurtful or damaging information included in your interview.

If possible, let the person you are interviewing read the transcript of your interview, or a copy of a draft of your final product, before you turn it in. If information they do not want made public is contained in the taped interview, they can request that you put some sort of restriction on the use of the tape. (Check with any archive you are planning to put your tape into about this.)

Professional oral historians and folklorists usually get people to sign a release explaining what the information will be used for. The release gives you and other researchers permission to use the information in the tapes and photos for educational purposes. There is a sample release form in Appendix C.

Use your common sense, too. You should have a pretty good idea of how to present your information so that it won't be upsetting or damaging to the person you interview, his or her family and neighbors, and the community. If you are unsure, talk to your teacher and your parents about it.

Ideas on Presenting Your Information

Steven: I'm going to write it down and present it to my classmates so they can learn what I've learned.

Laura: Well, with the photographs I'll probably display them and put captions under them, and I'll show step by step what she did to prepare the food.

Ashley: My title will be "Cooking with Blues: How Do They Go Together" or maybe write it like this, "When You're Cooking, No Doubt You'll Want to Relax Your Mind. Listen to the Blues by Mr. Cusic."

Now comes the fun part: presenting your information in an interesting way to your class. Or maybe even the whole school or town!

While you may be required to write a report, your teacher might also want you to "get creative" with your presentation.

Here are some ideas:

An Exhibition

An exhibition is, basically, some information from your research (photos, crafts, tools, books, whatever) organized with labels or other ways of telling why the information is interesting and important.

Here are some other examples of topics for exhibitions using the interviews from the video:

Quilts and How to Make Them Using Math

The Science of Catfish Farming

Growing up Chinese in the Mississippi Delta

Let's look more closely at the way Ashley could organize part of an exhibition on the relation of blues to food. Can you think of other possibilities?

Photo of Mr. and Mrs. Cusic
Label: This is Mr. Eddie Cusic and his wife Mrs. Lucinda Cusic. He plays blues music. She cooks great soul food. These two traditions go together really well.

Photo of Mr. Cusic playing blues in a club or on stage, or at home
Label: Mr. Cusic plays the blues at some local clubs, or sometimes at his home or other people's houses. A lot of times, food is served where the blues is played. That's because food and music are both part of a good time.

Audio cue: A recording of one of Mr. Cusic's blues songs could play in the background. This could be a blues song that has something to do with food, like "Catfish Blues." (The lyrics to the song could be included here.)

Photo of Mrs. Cusic cooking
Label: Mrs. Cusic likes to listen to the blues when she is cooking. She says that the kind of food she cooks is "food for the soul." Blues music is like "food for the soul" too, I think. (One of Mrs. Cusic's recipes could be reproduced here, too.)

Can you see how an exhibition like this could be used for social studies, language arts, or home economics?

A Performance or Demonstration

Performance doesn't have to mean a song and dance routine, although that would be fun. An oral report could qualify. Also a skit or play. Even a puppet show based on the information you gathered from your interview.

A slide show is slightly less creative, but could still be interesting. Here's a possibility for a slide show using some of the Delta information.

"The World of the Chow Family"
Slides showing where the Chows live, including some taped statements by them about living in the Delta. Old photos of their family, copied to slide film. Photos of Mrs. Chow cooking. Narration (from the interviewer) about how this family combines Chinese traditions with Delta traditions...

Video is an alternative to slide shows, if the equipment is available, of course.

What about a demonstration? How do you make sweet potato pie or stir-fried greens, and can the class taste the results? How big is a full-grown catfish, and can LaBeth's grandpa bring one in a small tank to school?

The ideal would be for LaBeth's grandpa, or Reverend Myles, or Mrs. Taylor to come into class and help with the demonstration. You should work with the person you interviewed and your teacher to see if this is a possibility. And make sure you do most of the work, not the person you interviewed!

You'll need to introduce the person and give some information about what they'll be doing. While they're demonstrating, ask some of the questions you asked during your interview. Encourage the

"audience" (your classmates) to ask questions of their own. Help with set-up and clean-up.

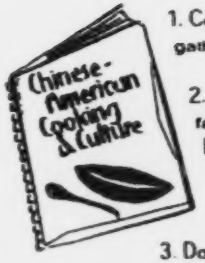
To make sure the demonstration relates to your subject, you might even create a worksheet for the class to fill out or a problem for them to solve. For example:

> Mrs. Taylor is making 10 stitches to the inch on her quilt. How many stitches will there be in 450 inches? If it takes her one hour to stitch a yard, how many hours will it take her to stitch 40 yards?

Challenge your audience to learn something significant, or, if possible, to try their hand at something. How many stitches can one of your classmates make in an inch of fabric?

More Project Ideas!

Here's half a dozen more project ideas, using examples from the research that the community researchers did, which is documented on the video. Can you think of six more to make a dozen?



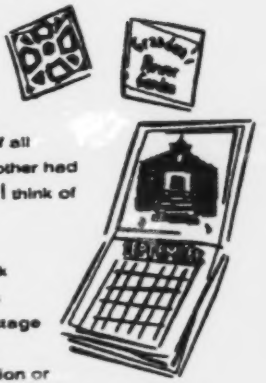
1. Compose a rap song based on some of the information you gathered. Could you turn a blues song into a rap song?

2. Make a cookbook with recipes you gathered. Add your own family recipes, and collect some more from your friends. Maybe a theme, like "Best Catfish Recipes" or "The Delta Chocolate Cookbook"? Include stories about the cooks and recipes, too.

3. Do like Steven Richardson who talked to Reverend Myles, and compare the skills of the person you interviewed with work skills you'd like to have. (Steven asked Reverend Myles to compare being a preacher with being a lawyer.) Write a "job description" using these common skills.

4. "Interview" yourself and compare your life today with the life of an older person you interviewed. What's different? What's the same? Write a story based on the information.

5. Create a match-up game using photos you took (or even objects you've borrowed!) and information or quotes from the person you interviewed. Example:



- Five photos of different quilt patterns
- Five quilt names with explanations of why they are called that. Like, "This one is called Grandmother's Flower Garden because I think it looks like flowers of all colors on a background of leaves. My own grandmother had a beautiful garden, and whenever I look at this quilt I think of her pansies and petunias and I smile."

6. If the person you interviewed talked about seasonal work around the year, make a calendar with drawings or photos showing a different activity for each month. Or a different stage of a catfish's life for a year. Or a different blues song, quilt pattern, or sermon excerpt, or whatever. Write an explanation or use a quote for each month, too, and note important holidays in your community.

It's Fun to Do More Than One

Sasha: I will go to my grandmother's house and ask her how did she learn to quilt.

So far we've been talking about interviewing just one person. But if you get the hang of this interviewing stuff and want to do more, great!

Think about how you can do a series of related interviews for a more in-depth project. You could interview 10 quilters and compare their work. You could find out if the catfish farmer in a neighboring county does things differently from the one you interviewed. You could interview six people about their experiences during the flood of 1937. You could interview one Chinese-American person, one African-American, one Lebanese-American, one Japanese-American, and one Native American, or any combination you can find of different groups, about their life in the Delta. You could interview 12 people who once worked in a factory in your town that is now closed down.

You can also team up with friends and classmates to do a really in-depth project. Maybe the local historical society will make some space for your exhibition? Maybe the county weekly newspaper will publish a series of stories you write? Maybe the local cable TV station will air your video? Maybe this will make you rich and famous?

Well, don't count on that, but it will teach you – and everyone who sees your final product – a lot.

What to Do with a Collection

Done the interviews, done the project. Now you have a bunch of tapes and photos and videos and pamphlets on your hands, and you're not sure what to do with them. Should you put them in a shoebox at the back of your closet?

Find out if your local library or historical society has an archive. (Remember? An archive is a special collection of materials.) If they do, they might be interested in adding your interview tapes and photos to their collection.

If you can't find a local place to place the materials, you might ask your teacher to help contact the State Library and Archive to see what their acquisition policy is. (That's a fancy way of saying "whether they'd like to have your stuff or not.")

If you want to keep copies yourself, that's fine. Find a double tape recorder and make yourself a copy. Make another copy for the person you interviewed, if they're interested. But the originals should go to a safe place that will take proper care of them. Your school might want to start its own archive. Talk to your school librarian about it.

Be sure to include copies of your written report, your logs and transcripts, and any other material with the tapes and photos.

Speaking of Your Teacher...

There's a separate guide for your teacher with a list of books and resources in case you want more information. There isn't anything secret in it, just stuff about how community history fits into the curriculum (what you're supposed to be learning) and more background information about the people you've seen in the video.

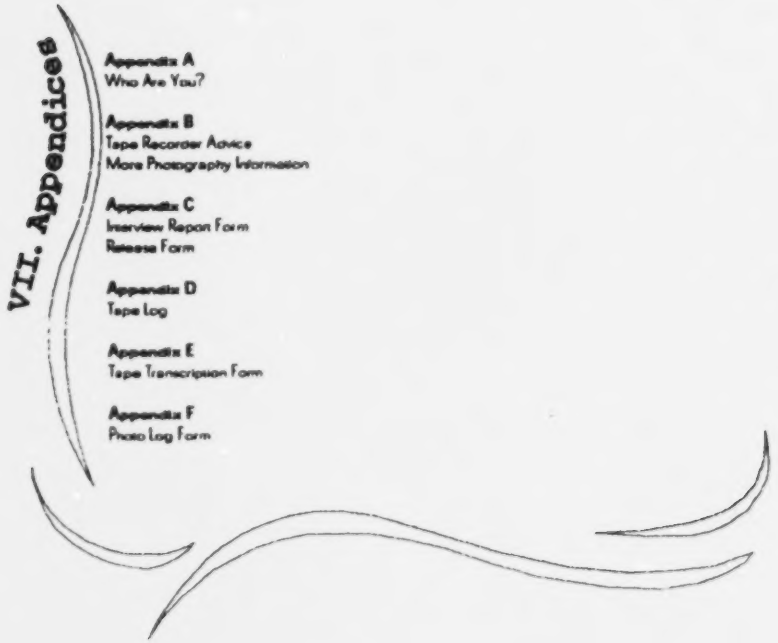
We hope the video and this guide have been fun and make you want to try your hand at community research!

We'd love to get your feedback on the guide. Send us a letter or a fax:

Education Specialist
Smithsonian Center for Folklife and Cultural Heritage
750 9th Street NW Suite 4100
Washington, DC 20560-0953
(202)275-1120 (fax)
www.folklife.si.edu

Ashley: It's interesting as well as fun because you live right around the corner from them and you never knew, you never knew.

Steven: My dad tells me to discover the things that he is doing. Come on, come on, come on over here. Let me show you this. You have never seen anything like this before. You will remember this for the rest of your life.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Appendix A

Who Are You?

1. Name _____
2. Hometown _____
3. I live with: _____
   a. Mother: Name _____
   b. Father: Name _____
   c. Grandmother: Name _____
   d. Grandfather: Name _____
   e. Aunt: _____
   f. Uncle: _____
   g. Other person: _____
4. My home church is _____
   a. My pastor is _____
   b. My favorite song in church is _____
5. My favorite food is _____
   a. Who cooks your favorite food? _____
   b. How did they learn to cook it? _____
6. My favorite holiday is _____
   a. On my favorite holiday, I _____
   b. It is my favorite holiday because _____
7. County my town or city is in: _____
   a. I would describe my town as: (rural, urban, etc.) _____
   b. The thing I like the best about my town is _____
   c. The main industry in my town is _____
8. I go to (name of school): _____
   a. My favorite subject in school is _____
   b. After school I like to _____
9. In the summer I like to _____
10. My hobbies are _____
    _____
11. Other things I would like people to know about me are _____
    _____
    _____
12. I am interested in learning more about these three things in my community and the people who live there: _____
    _____
    _____
    _____

Appendix B

Tape Recorder Advice

1. Practice, practice, practice before you go out on your first interview. Make sure you know how the tape recorder works, and how close to the tradition bearer the microphone should be to pick up a voice well. If you are going to do any interviewing while a person is moving, like LaBeth did while she was interviewing her grandfather outside on the catfish farm, practice that, too.

2. Having an external microphone (one that plugs into the recorder with a jack) will give you better sound, but you can use the internal (built-in) microphone if you have to.

3. Tape recorders run on batteries or electricity. Batteries are more flexible – you don't have to find a plug, and you can move around more easily – but you HAVE to make sure they are fresh and won't run down on you in the middle of an interview!! Bring some extra batteries along just in case.

4. Cheap cassette tapes have poor sound quality. If you can, get tapes that have little screws in the side, in case they get jammed and have to be repaired. Tapes that play more than 45 minutes per side are not recommended: they can stretch and break. Go to a record or electronics store and ask about good-quality tapes if you're unsure. Even good-quality tapes aren't that expensive.

5. Background noise is almost always a factor when you're recording. Some noises are great because they help set the scene of the interview. Crickets chirping, birds singing in trees outdoors, the sound of a distant boat motor on a nearby lake – nice. A television or radio blaring, seven grandchildren running in and out and slamming the screen door, a vacuum cleaner – not nice. If noise threatens to drown out your interview, politely ask the people involved in these activities to stop during the interview, or move to another, quieter space.

6. Need to be convinced that tape recording is important? Consider this. A tape recorder picks up every word and creates a permanent record of your interview. The tape recorded interview gives you not only the person's words, but the way he or she says them. Accents, pauses, laughter, turns of phrase, voice pitch (highs and lows) – all of it is captured on tape. That's why professional folklorists and oral historians prefer to get their interviews recorded on tape. So, go pro!

7. Even if you are taping an interview, you might want to take some notes. It helps you focus on what the person is saying to jot a few things down, and can also help clarify things you'll hear on the tape when you listen to it later.

8. You may only get the chance to get this information on tape one time. Make the most of it!

More Photography Information

The Best Camera: A good-quality 35 mm camera. Make sure you know how to use it before you start taking photos. Maybe someone at your school, like the teacher or a student who takes photos for the yearbook or newspaper, could give you a "crash course."

When to Take Photos: Probably not in the middle of an interview – it can be distracting. It could work if you had someone else along with you to take the photos. After an interview is probably the best time.

Types of Photos to Illustrate Your Interview:

Portraits – Pictures of the person or persons you've interviewed in a natural setting, like their front porch, their favorite chair, or their kitchen table.

Action shots – Try to catch the person doing something that they have been talking about: playing the guitar, fishing, quilting, cooking. Try not to make it too obvious that this is staged!

Pictures that set the scene – Long shots of the person's house, inside and out; the street they live on; their workshop – whatever tells us where this person hangs out and does the things you have been interviewing him or her about.

Pictures that help explain the interview – Make sure you get pictures of tools, equipment, ingredients, and other things that the person uses to do his or her thing. Some tools and other objects are very old and have special meaning for the people who own them.

A Short Guide to Taking Good Photos:

- Try to center the subject in the viewfinder.
- Don't photograph someone or something in front of a bright window – all you'll get is a shadow!
- If you have a camera with a flash unit and adjustable settings, and a choice in what film to purchase, use a flash or "fast" film (400 asa) in dim areas. Use no flash and "slow" film (200 asa or under) in bright areas.
- Try to get some photos of the person in action – quilting, singing, dancing, cooking.
- Should you shoot color slides or prints? Well, you can always get prints from slides (it is a bit expensive), but it's a lot harder to get slides from prints. Planning a slide show? Shoot slides!
- Black and white or color? That depends on what you're going to use them for. Black and white are good for reproduction in inexpensive publications (newspaper, xeroxed report, or newsletter). Black and white negatives and photos also last longer and fade less than color. Color gives you the most life-like record of what you saw, and black and white copies can be made from color slides or photos. Choose what seems best for your purposes.

A Note on Old Pictures:

Sometimes people have old pictures that can help you get an idea of things they did or places they lived in the past. Ask about these. They can make a great jumping off point or follow-up for an interview. People might even let you borrow an old picture to get it copied for your report. You could do a "quick and dirty copy" by having the person hold the photo and taking their picture with it. Or, find out if your school or a photographer you know has a copy stand – a platform with lights on the sides for copying old photos. Be very careful. People love their old photos and don't want them to get messed up!

Appendix C

Interview Report Form

Full name of person interviewed: _____

Nickname, if any: _____

Date of interview: _____

Researcher's Name: _____

Address and telephone number of person interviewed: _____

_____

_____

Date of birth: _____

Place of birth: _____

How many years living in this community? _____

Where else lived? _____

_____

_____

Spouse's and children's names (if any): _____

_____

_____

Occupation: _____

_____

_____

Additional skills and activities: _____

_____

_____

Education: _____

_____

_____

Hobbies, interests: _____

_____

_____

Other information: _____

_____

_____

_____

_____

Interview Context:

Where interview took place: _____

_____

Time of day: _____

Sound conditions (background noise): _____

_____

_____

Other people present: _____

_____

Other helpful information (use back if necessary): _____

_____

_____

_____

_____

_____

Other information gathered: tape(s), photo(s), etc.: _____

_____

_____

_____

_____

_____

_____

Release Form

Thank you for participating in the [name of school and project]. By signing the form below, you give your permission to include any tapes and/or photographs made during the [project name] in a public archive where they will be available to researchers and the public for educational purposes including publications, exhibitions, and class presentations. By giving your permission, you do not give up any copyright or performance rights that you may hold.

I agree to the uses of these materials described above, except for any restrictions, noted below.

Signature: _____

Date: _____

Researcher's signature: _____

Restriction description: _____

_____

_____

_____

Tape Log Continuation

Name of person(s) interviewed: _____
Researcher: _____
Date of Interview: _____

Page _____ of _____
Tape Index #
(Notes on content)

_____
_____
_____

Appendix D

Tape Log

Name of person(s) interviewed: _____

Researcher: _____

Date of interview: _____

Location of interview: _____

General description of contents: _____

_____

_____

Other information gathered (Interview Report Form, Photo Log, Auxiliary Information): _____

_____

_____

_____

Page 1 of _____

Tape Index #

(Notes on content)

_____

_____

_____

_____

Appendix E

Sample Tape Transcription Page

Name of person(s) interviewed: Reverend Marvin K. Myles
Transcription abbreviation(s): MM
Researcher: Steven Richardson
Transcription abbreviation: SR
Date of interview: 5/14/98
Location of interview: Rev. Myles's office at his church
General description of contents: Rev. Myles's background, life, and preaching

Other information gathered (Interview Report Form, Photo Log, Auxiliary Information): photos, recording of Rev. Myles's musical group, Rev. Myles's sermon

Page 1 of 22
tape counter #: 00 - 20
SR: Would you please tell us your name?
MM: My name is Marvin K. Myles. I was born and raised twelve miles from here – a little place called Friar Point, not in town but on the outskirts about five miles.

tape counter # 21 - 105
SR: What was it like growing up?
MM: It was really fun at that time. It was really hard; we were not privy to a lot of things, the "niceties" of life. We were living in framed houses that had board around them and a tin top. There were holes in the wall, holes in the floor, and it rained in the house. At the beginning of my life, we had no indoor restrooms and what have you. In addition to that, my brothers and I had to sleep in the same bed because we didn't have a lot of room. It was really nice because there was not as much breaking in as we have now. We didn't have locks on the doors. We just had nails we put in the door and bent the nail over. That was the only lock we had. But of course, you look around and see that we didn't have to break in because all of us had pretty much the same thing anyway. I had the opportunity to go to church continuously. That was the only place we really went because the house where we lived was only a quarter of a mile from the church. So, we walked to church back and forth constantly, and that was the only place we ever knew.

tape counter 106 - 131:
SR: Did you grow up in a big family?
MM: Yes, I grew up in a very religious family. As a matter of fact, my father had four brothers, and all four of them were ministers. They were Methodist ministers. I really never got a chance to know them very closely. In addition to that, he had a sister who was a minister as well. My brothers, who were older than I, sang gospel music. Basically the only thing we ever knew was church and gospel music. I grew up in that tradition and it took root in me. It continues today....

Tape Transcription Form

Name of person(s) interviewed: _____

Transcription abbreviation(s): _____

Researcher: _____

Transcription abbreviation: _____

Date of interview: _____

Location of interview: _____

General description of contents: _____

Other information gathered (Interview Report Form, Photo Log, Auxiliary Information): _____

_____

_____

Page 1 of _____

tape counter #: _____

Appendix F

Photo Log Form

Person(s)/Subject(s) photographed: _____

Photographer: _____

Date(s) taken: _____

Location(s): _____

Type of film: _____

Photo conditions (light, weather, etc.): _____

General description of contents: _____

_____

_____

Other information available (Interview Report Form, Tape Log, Auxiliary Information): _____

_____

_____

Page 1 of _____

photo frame #: _____

Description of contents: _____

_____

_____

_____

_____

Tape Transcription Continuation Sheet

Person(s) interviewed: _____

Researcher: _____

Date: _____

Page _____ of _____

tape counter # _____

Photo Log Continuation Sheet

Person(s)/Subjects photographed: _____

Photographer: _____

Date: _____

Page _____ of _____

photo frame #: _____

Description of contents: _____

_____

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